

In conclusion let me offer a few other points. In November of 1989 the DIA Art Foundation and Printed Matter Bookstore sponsored the Symposium on Artists' Books which featured some of the big names and driving forces in the field. One of the issues to be discussed was, *What is an artist's book?* Clive Phillpot, Director of the Library at MOMA, started the day off by announcing the death by AIDS of Ulises Carrion. Carrion had produced many of his own artist's books, written extensively about the subject, and had created one of world's largest archives of artists' books in Amsterdam. Phillpot remembered a blank book created by Carrion as a beautiful complete book in which every poem searches for silence. I was stunned by the news of Carrion's death. In 1987 I had the pleasure of working with and printing a book for Ulises at the Visual Studies Workshop Press. He was a short, wiry guy always full of energy, ideas, bright eyes and smiles.

Phillpot went on to note the absence of critical writing about artists' books, and how discussion around the medium had been taken over by craft considerations. Production value had come to mean more than content as the "traces of glitz" came on. He has consistently advocated the production of printed non-precious artists' books and stated that the unique (one-of-a-kind) book is a contradiction in terms.

There was a diverse array of speakers that day. Jo Anne Paschall and Michael Goodman gave a presentation about the goals and accomplishments of publishing and printing artists' books at Nexus Press in Atlanta.

A lot of artists made comments and from my notes we have the following: Edgar Heap of Birds, Adrian Piper, Felipe Ehrenberg, Lawrence Weiner, AA Bronson of General Idea, Richard Prince, Dan Graham, and Raymond Foye.

Even though most of these people aren't book artists as such (yet their work is often best known through books), they raise issues about books that I hope will be explored in future *JABs*. In the meantime, a few observations are offered about the term *artists' books* being a ghettoizing concept, or a self imposed marginalization. As a printer, photographer, writer, computer artist, graphic designer, publisher, and (I hope) empathic observer of the world around, I find using the book doesn't lock me into a ghetto. Rather, it's taking advantage of the most convenient and efficient method of getting my message out - a method that I have developed skills in over time. Dick Higgins used the term *intermedia* in his 1969 book *FOEW&OMBWHNW* to describe art activity that falls between media. It seems that a book can become the site within which various media combine to form just that. Eh?

Adrian Piper

attacks racism
wants to go through society as upper middle class white male
work is unified by concept not media
tries to work at indexical present (personal level)

Felipe Ehrenberg

cultural hybridism in Mexico
conquerors change social values of native
anything that departs from monoculture is destroyed
artist must be eclectic
no real infrastructure for artists in Mexico
make books out of necessity
no one will collect the books (even accidentally)
no funding, no theory, no future
artists' books keep being made though
in Mexico nothing exists out of context
began to teach about artists' books
1-2 week classes, use duplicator, make inks
(must be artists' books)

Richard Prince

I'm not feeling too well because I had a big opening last night and the party went on for quite a while.
I didn't know I was supposed to speak today anyway.
In 1977 I used books as a supplement to the stuff I was showing at the time. The books could be held in the hand and taken home.
I don't have any ideas about extending the form of the book.
The stuff in my books are all previously published. It's just another way to present the type of work I do.
The problem with artists' books is interesting.
I don't think the kind of things - like catalogues - as being an extension of the book form.
I like the way it looks. That's why I do it.



Edgar Heap of Birds

WORK MUST DEAL WITH THE PUBLIC
responsibility to the public (tribal members)
protection for the public
renewal for the public

JARUTAM
We don't want Indians
just their names
mascots
machines
cities
products
buildings
Living people?

Dan Graham

publish work in magazines to get out of gallery scene
to get out of "art as commodity"
find a forum where artwork would be without being
in a short term container like a magazine

Lawrence Weiner

content in search of a context - reason to make books
make art because you aren't happy with the world
want to change world
pay for your own books rather than waiting for subsidy
if you pick it up and read it, it's a book
it walks like a duck, looks like a duck, must be a duck
artist is not involved in history

AA Bronson, GENERAL IDEA

FILE magazine, 1972, (parody of *LIFE* magazine)
create a context; people would accept it because of its familiarity
wanted an audience
developed a distribution system - Art Metropole, '74
artists' books, video tapes, audio works, publishing
distribution of books doesn't really exist
museum shops won't carry books
artists' books have a particular audience
looking for ways to infiltrate society at lower levels
AIDS poster on NY subway
artist is involved in history

no attribution

DEFINITION OF ARTIST BOOKS

all artist publications are hybrids
everything is a hybrid
hand held object

catalogues

exhibitions can't exist without catalogues
a book as catalogue and vice versa
extension of the exhibition
should be dispersed as widely as possible

Paul Zelevansky

Panelists haven't addressed issue of making books

panelists

making books is a side issue

*Bookmaking - claim of genre status -
self imposed marginalization*

artist book maker - not to be stuck with the form
must not replace the other forms artists
should use to get their message out

talking about visual literature

means of expression

artist books- artist has control over the contents;
confusion about what a book can do at end of 20th century
you can do video, performance, artist book as catalogue;

what will happen to artists' books?

redefine value

time of pluralism in art

less we try to define the activity

but defining helps

intentionality very important

Raymond Foye

Stan Brackage, "To appreciate a work of art should
be as difficult as making the work."

every reader / viewer is a collaboration

artist book is a ghettoizing term

BUT- in main stream publishing you'll get
knocked down quick

artist books gives you time to work on a project

fine books / cheaper books

either / or situation isn't good

activity of creating the work is the thing

form being content - ass backwards